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Riabouchinska came with Lichine to every lesson and was charmingly interested and helpful. Her first query on coming to the studio was "have you THE AMERICAN DANCER, yes?" I immediately produced a pile of them and she buried her nose in them for hours and borrowed one or two to show some special items of interest to Col. de Basil.

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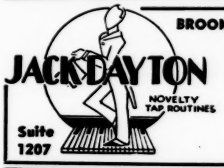
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Last season we had Anton Dolin for lessons, and enjoyed them very much. He is a charming man and so natural and friendly—we missed him badly this season. However, our loss was your gain.

Wishing you continued success with your very interesting and informative magazine, which to me is even more than that—a link between our far countries in the dancing world— I am

Yours very sincerely
Dorothy Slane
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•

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I feel it is worthy of writing you and telling it.

My daughter, Ella Beth Laird, subscribed for the magazine in January—and when the first one came I was looking through it at pictures. In looking through the Honor Roll I saw one that I thought was a little girl here in Tampa. Imagine my surprise when I read it was a pupil of Irma Hart Carrier of Havana. Well, Irma Hart used to stay with me in Oklahoma City—so I immediately wrote her to see if it could possibly be the same one—and imagine my delight when she answered "yes." The result has been that my daughter is now in New York with Mrs. Carrier and her niece. They have been there for six weeks and will be there at least six weeks more.

She is studying with Fokine and Carlos (also through your magazine). So, thanks to THE AMERICAN DANCER, she has had this opportunity.

Sincerely
Mabel Laird
Tampa, Fla.

P.S. They are having "mumps" which *did not* come through your magazine.

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• PRO and CON . . .

Dear Veritas:

Having enjoyed your column very much, I am taking the liberty of writing you.

I have looked forward for some time to a professional dancing career as a soloist or with an ensemble. I have some set routines and costumes, including ballet, tap, Russian.

I have danced professionally on several occasions and taught dancing during the past year in Seymour, though as yet I have not had a real opportunity to dance. My home, however, is in Niagara Falls, N. Y., and until this year, I studied ballet in Buffalo, N. Y.

Would you kindly advise me in regard to whom I might apply for an engagement, per-

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• PRO and CON . . .

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Two of the girls of our 1938 ballet class which included about seven girls have appeared on Broadway. Audrey Westphall appeared in *Stars in Your Eyes* and with Chester Hale though her stage name is another name. Jeanette Lavis is appearing in *Too Many Girls* and abroad, I believe.

Very truly yours,

EILEEN JOHNSON,
Seymour, Ind.

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The American DANCER

Editor ■ RUTH ELEANOR HOWARD ■ *Publisher*

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ANTON DOLIN *and* NINA STROGANOVA,
Ballet Theatre soloists.
—Andre Kertesz

To the Right—

*The del Oros—*GUILLERMO *and* VADJA
who are currently appearing at the Cocoanut Grove, Boston.
—Bruno of Hollywood

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THE AMERICAN DANCER is the official publication of THE DANCING MASTERS OF AMERICA, INC. *and its 24 Affiliated Clubs.*

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. . . . . and They Said

AN INTERVIEW BY MAIL

WITH

ALEX MOORE and PAT KILPATRICK

Note: The outstanding features of Alex Moore and Pat Kilpatrick are: (1) a keen sense of humor and (2) the (to me) incomparable quality of not taking themselves seriously. Not being able to go to interview them in person I sent a questionnaire and the result was so charming that I offer it as I received it. Let me add that, in my opinion, to watch this team dance is to see ballroom dancing at its best.

DOROTHY NORMAN CROPPER

QUESTIONNAIRE

1. *When did you become interested in ballroom dancing?*

Alex. See 3.

Pat. When 3 years old danced a duet with brother at Belfast Hippodrome. (Mother thought she was good!)

2. *What led to your interest?*

A. See 3.

P. Mother's interest led to dancing lessons with usual result.

3. *Do you come from a dance family?*

A. Yes. Father was a teacher of the old school and was President of National Assn. of T. of Dancing. *He* saw that I became interested in ballroom dancing at a very tender age, and at age of 8, dancing with sister, won first prize in Veleta Competition in Isle of Man. Both sister and self retained interest in dancing and assisted parents. At age of 16 I went into Accountants office in London, but after two years was offered managership at new Ballroom near London, and left office work to become wholly interested in dancing.

P. Both my parents were keen amateurs but not teachers.

4. *Personal background.*

A. After being manager of hall for 2 years, started school at Kingston on Thames with sister as partner. Entered competitions—won Blues Championship in 1923 and later were second in World's Championship. Partnership continued until 1930, when sister married. Went to South Africa to judge and demonstrate in 1933 and whilst away Pat helped to run school. On return took Pat as partner for demonstration work and the partnership was so successful that I thought I had better marry her—it was cheaper than paying her wages (so I thought then—but I know better now!) Married 1937. Together have demonstrated at most towns in England and have visited Norway, Denmark, Holland several times and been appointed technical advisors and demonstrators to the leading Societies in those countries. Judged the leading championships in those countries for many years and also those in England. We are the only couple to give regular dance lessons on the B.B.C. Television and I have broadcast lessons and commentaries on several occasions on B.B.C.

P. After successful debut??? on Belfast Hippodrome stage, was sent to London for 3 years for general dance training. Went on stage for short time and visited Switzerland, France, Africa, etc. as principal solo operatic dancer with touring company. Returned to London and interest then centered on ballroom dancing. Assisted in several schools before joining A.M.

5. *Why should teachers belong to Organizations?*

No business (and dancing is a business) can be run without organization. Every teacher should qualify as a teacher to give the public confidence and then pull his or her weight in a Society for the general good of the profession.

6. *Do competitions help or hinder a teacher's business?*

They should help—and serve as a "shop window" for our wares. Few sports or recreations can exist without a competitive element somewhere, and that is why the new idea of Medal Tests has been so marvellous for dancing. They offer an incentive to improve among those people who cannot (for business or professional reasons) enter public competitions. To return to competitions, they are of course the backbone of the business of some of the leading teachers but I think many general teachers are wise to keep competition dancers away from their classes since they tend to frighten the beginner away. Competition dancers usually demand more than their share of the teacher's attention. Money is made from the beginners and average dancers—not from competition dancers.

7. *What do you consider of most importance in ballroom?*

Among average dancers, a good quiet style. In a ballroom I like to see a couple attract attention by their quiet rhythmic style—not by eccentric steps.

Among competition dancers I think the most important points are—

1. Style and appearance. The best dancer in the world will never attract unless style and floor appearance is good. Coupled with this the couple must have personality—must be able to "live" the dance they are doing and not just perform a series of figures with correctness. They must make a "picture."

2. Movement. In our moving dances I like to see "the utmost movement consistent with ease." By this I mean that if two couples were otherwise equal, but

(*Continued on page* 24)

Dancer to Star—

Tilly Losch

by **WINIFRED CULLUM**

MISS TILLY LOSCH has reached stardom through an unusual channel; the interpretive dance. She began with the ballet at the age of six. None of her family had anything to do with the theatre but her mother loved the opera. One evening when her mother was entertaining the famous dancer, Saharet, Tilly made her first conquest by improvising a dance. Saharet insisted that the child, christened Ottilie, had talent and should enter the School of the Ballet in Vienna—a government institution attached to the State Opera. It was difficult but finally Tilly was enrolled, the youngest pupil in the Austrian Imperial School of Ballet.

Soon after she began to study the ballet her father, a banker, was killed in a motor accident. Then came the first world war.

"I remember mostly the terrible shortage of everything." A sudden pinched looked came into her eyes, as if she were actually hungry. "There was scarcely food and clothing, and often no light at night."

But she kept on in the school and at fourteen was in the second of the four classes, in the second row. Sometimes she was asked to dance alone, a great honor. Her talent attracted the attention of the ballet master and the critics who watched the yearly public examinations.

Her ballet troupe was sent to perform in Barcelona and Madrid when Tilly Losch was sixteen, a slim redhaired girl with mysterious grey-green eyes, ready to conquer the world. Then came her big opportunity. The prima ballerina became too ill to go on and Tilly, learning the entire part in two or three hours, went on to score a complete success. The final glory of that trip was to be presented to the King and Queen.

After Spain Tilly began to look about for new fields to conquer. The ballet was not enough. She began to have her own ideas about dancing and entered other schools in Vienna, and later, in Berlin, seeking a fuller expression for her talents. She met and studied under the famed Mary Wigman. Taking up music, acting, languages and art, she paid for them out of her money from the ballet school.

Soon she was feted by the aristocracy of Vienna, having received engagements since she was fourteen, a rare honor. The Opera never placed performers under contract until they were eighteen.

An important day came when she met her childhood idol, Max Reinhardt. She eagerly accepted the part he offered her of premiere danseuse in a dance fantasy called *The Green Flute*. Then at Salzburg where she went to arrange all the dances for Reinhardt's production of *A Midsummer Night's Dream*, C. B. Cochran, the great English producer who had come to see Moisse, starring in it, asked her to dance in one of his shows.

But she was to go to America first at eighteen to arrange for Reinhardt's *A Midsummer Night's Dream*, and dance, herself, in some of the roles before going to London to appear in Cochran's *This Year of Grace*. She met Noel Coward, with whom she later became associated. She was feted by London society and had many stage offers. She met Adele and Fred Astaire, who later became her closest friends.

Miss Losch has some original ideas about the dance. She believes that the best in dancing is drama set to rhythm and music; that dancing dramatizes the common experience of a period. She has interpreted her theory in many unforgettable portrayals. If you saw her Arabic dance as the Ouled-Nail Girl in *The Garden of Allah* you will recall the dramatic and seductive quality of that impersonation with its heightened appeal to erotic sense. Contrast that impersonation with the Chinese ritual dances—monopoly of Chinese temple priestesses for forty centuries—in *The Good Earth*, where for the first time on the screen, a major role was interpreted through the medium of the dance. Miss Losch was an expression of the mind itself in the wanton Lotus, infusing the seductive charm of a selfish, scheming singsong girl into the centuries-old Chinese dances.

After the London engagement she returned to New York to appear in Cole Porter's *Wake Up and Dream* and stayed for a seven months' engagement.

"I was thrilled to see my name in lights on Broadway," she said.

Then she went to Paris for *Fifty Million Frenchmen* and later to London to dance at Covent Garden Opera House. Having frequently danced before King George V and Queen Mary, she was presented at Court.

London days were busy ones for her. She arranged the ballet dances for *Bitter Sweet*—produced in London by Cochran and Coward. After that for Marc Connelly's *The Gang's All Here*. Then she played in *The Band Wagon*, did the Nun in the *Miracle*, and appeared in *Streamlined*.

Her first picture role was in the British production, *Limelight*. Then followed a wire from Hollywood offering her the part of the dance girl in *The Garden of Allah*.

Miss Losch is five feet three, slim, and gracefully built and weighs about 115 pounds. She possesses boundless energy and finds life an adventure. She is eager to do things, to miss no part of all that modern living has to offer.

The D. M. A. Convention

—*by* RUTH ELEANOR HOWARD

BENJAMIN LOVETT, *Henry Ford's dancing master, who taught old-time dances.*

The 57th annual convention of the Dancing Masters of America, Inc. was held in Pittsburgh the week of August 4, preceded by a ten-day Normal School. The terrific heat wave which swept the nation the preceding week no doubt kept many teachers at home or in cooler spots, but despite this, the attendance was over two hundred.

The annual President's Ball was the occasion which marked the opening night and that, in turn was distinguished by a Champagne Hour teaching session staged by Marlynn and Michael who flew to Pittsburgh between the Saturday and Monday shows of their current engagement in New York's Rainbow Grill. The session was staged exactly as it is done nightly in the Grill, with Marlynn and Michael demonstrating the polka, tango, rumba, Viennese waltz, etc. and then dancing them with the "patrons" (in this instance the teachers). The prizes for the performances eliciting the most applause were two bottles of champagne and gold cigarette cases and compacts engraved with Marlynn and Michael's picture. The winners were Helen Schelot Shultz of New Kensington, Pa. (Polka) and George Keiler, seventy-eight year old Pittsburgh member, (Viennese Waltz) who each received a bottle of champagne; and Leroy Thayer, Jr. fifteen year old son of the President of the DMA (Conga) and Hazel Richards of Washington, D. C. (Polka) who received a cigarette case and compact respectively. It was a coincidence that the oldest and the youngest persons in attendance were two of the winners. The Champagne Hour provided a delightful evening and was one of the high-spots of the 1940 convention.

Another outstanding session was the period given over to old-time dances taught by Benjamin B. Lovett who has long been on the staff of Henry Ford at Dearborn, Michigan and who came to the convention through the courtesy of Mr. and Mrs. Ford.

The Normal School faculty included: Mr. and Mrs. Ivan Tarasoff, Catherine Littlefield, Mme. Hilda Butsova, Johnnie Mattison, the Del-Wrights, Eddie Hanf and Ruth Ingels, Elmer Wheatley, Virginia Self, Walter Camryn, Jack Frost, Gretchen B. Schmaal, Edna Lucile Baum, Marion Ford, Grace Bowman Jenkins, Edna R. Passapae, and A. J. Weber.

The Convention faculty consisted of: Berenice Holmes, Mme. Sonia Serova, Jack Dayton, Frances Cole, Benjamin B. Lovett, Donald Moore Chambers, Stasia Jurkiewicz, Johnnie Plaza, Alberto Galo, Mrs. Louise Ege, Lawrence Hostetler, Marlynn and Michael, Harriet James, and Ruth Byrne.

The Pittsburgh Club had planned a variety of activities for the entertainment of the members and the most outstanding of these was the trip to the Heinz factory on Wednesday, August 7 where the entire convention group were luncheon guests. The evening was given over to a moonlight boat ride.

The board of directors spent most of each day in session, concentrating upon problems of administration and policy. Several important matters were discussed and resolutions of importance to the profession passed. One of the most interesting of these was condemning the efforts being made by certain individuals to bring Vaslav Nijinsky to this country. The grand body upheld the board's view that the profession could best be served by devoting that same effort toward the development of ability in American dance students and permitting the world to remember Nijinsky for his great technical feats rather than to keep him in the public eye in his present unfortunate plight. The resolution follows:

WHEREAS, it has been brought to the attention of the Dancing Masters of America that a movement is on foot to bring to America the unfortunate Vaslav Nijinsky who admittedly ranks as the greatest male dancer of all times but whose present age and long years of confinement in a mental sanitarium render impossible any hope that he might be restored to usefulness in the profession, this body believes that his memory and the art of dancing will best be served by discouraging any exploitation of his present plight.

THEREFORE, BE IT RESOLVED by The Dancing Masters of America thru its membership that any movement toward solicitation of funds or influence to bring Vaslav Nijinsky to America for medical treatment or any other reason, be discouraged as emanating from the desire of certain individuals to participate in the attention he attracts.

BE IT FURTHER RESOLVED that any moral and financial effort intended in his behalf be directed toward the development of the same degree of perfection in American dance students but in his name.

BE IT FURTHER RESOLVED that copies of this resolution be immediately transmitted to the immigration authorities and that copies be handed to the press so that the public may understand that efforts in this direction are not motivated by the organized profession or the majority of his friends but by publicity-seeking individuals.

(*Signed*)

Leo T. Kehl, Oscar Duryea, Peter Villere, Bob Lewis.

Another resolution which met with vociferous approval on the part of the members was one designed to condemn the practice of compelling entertainers in night spots to mix with the guests. This is said to be a condition that is prevalent in many places and is consequently causing dancers to shun such professional work. The resolution follows:

WHEREAS, the great majority of dancing talent has abandoned the stage and has taken employment in night clubs and entertainment centers; and

WHEREAS, it is the modern tendency of such establishments to require even the principal or feature dancers to "sit in" or "mix" with the patrons thereof after their acts have been presented; and

WHEREAS, the said dancing talent is also required by such establishments to act as entertainers and consume drink after drink sold to them and to the customers who they entertain; and

WHEREAS, such a condition is demoralizing to the profession and is detrimental to the health of its members; and

WHEREAS, it has been brought to the attention of the Dancing Masters of America that many pupils, because of this condition, have decided to abandon the profession, and that many more pupils will not undertake to enter therein and to spend years in training, as well as the required funds to become a member of a profession that is being so degraded:

NOW, THEREFORE, BE IT RESOLVED by The Dancing Masters of America, an organization of approximately eighteen hundred dancing teachers throughout America, that our organization go on record as condemning the practice of requiring dancing talent to mix with and associate with customers or to drink with them on a commission or other basis.

BE IT FURTHER RESOLVED that copies of this resolution be sent to the American Federation of Labor, the Actors Guild and Variety Artists, the various other labor

(*Continued on page* 21)

FENTON T. BOTT

The 1940 Convention of the DMA was greatly saddened by news received a few days prior to its opening, of the death of Fenton T. Bott of Dayton, Ohio.

Mr. Bott had served many times as President of the American National Association before it became part of the Dancing Masters of America. A member of a distinguished dancing family, he joined the American National Association in 1911 and when that organization joined with the International to form the Dancing Masters of America in 1926 he became a member of the Board of Directors and served in that capacity from that time on. In 1939 he was re-elected to the Board as five-year director to fill the post he was then retiring from.

A familiar figure at convention time, his wise counsel and hearty manner endeared him to all who knew him. He is survived by his wife and a brother, Raymond Bott of New York City.

D.M.A. OFFICERS 1940-41

President: LEROY H. THAYER—unanimously re-elected (third term)

1st Vice President.....MRS. ANNA GREENE (Boston, Mass.)
2nd Vice President.....JOSHUA T. COCKEY (Baltimore, Md.)
3rd Vice President.....HAZEL NUSS
4th Vice President.....ROBERT E. LEWIS (BOB)
Secretary-Treasurer.....WALTER U. SOBY—unanimously re-elected (18th year)
Director for five years.....LEO T. KEHL
A. J. WEBER appointed to fill the unexpired term of FENTON BOTT

Write Your Dances

Outline of a New Method of Dance Notation

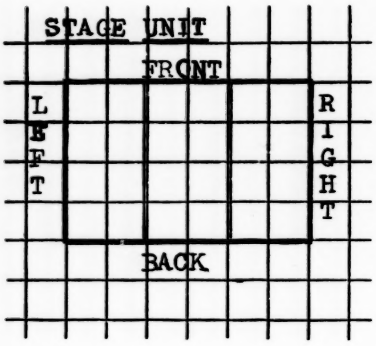
By SOL BABITZ

(CONTINUED FROM FEBRUARY)

This article is complete in itself and may be understood without reference to any other article in this series. How to write floor patterns, the map of the path which the dancer travels during the dance is a problem which can be easily solved with a common sense method.

IN READING a map, every one can follow a course written out with a line. This is the best method to use in writing out the floor plan of a dance. The problem in writing a dance, however, is more difficult for two reasons:

1. You must not only show *where* you go; but also *when* you go. The course must follow the time of the music.



2. The dancer does not merely *go* somewhere on the stage but he may also return, retrace his path, recross his path many times. Lines following such a course are apt to become very confusing.

The following method will make it possible to write a complete and clear course, not only for one dancer, but even for a large group.

Graph paper with squares at least a quarter of an inch large should be used. (Regular notation paper is best.) The paper should be marked out in large squares each containing 24 quarter inch squares:

Each of these large squares is called a *stage unit*, and represents the stage floor as seen from above. The floor on which the dancer practices should be marked with criss-crossed lines (chalk or paint) like the stage unit, each square being four feet across.

You are now ready to write a dance. First you must decide how you are going to break up the dance rhythmically. If you are going to write a waltz you know that there are three beats or counts to each bar since it is in ¾ time. In dancing a waltz you count *1* 23, *2* 23, *3* 23, *4* 23, etc. The number in italics is not only the first beat of the bar, it also is the *number* of the bar. Now you decide how many *bars* of the dance you wish to put into the first unit. Let us say that you decide on 8 bars in ¾ time. You put the number eight above the stage unit and add ¾ (see unit 1).

Now during these first 8 bars you enter the stage from the rear left side, waltz toward forward-center and then circle back. You write all this as follows: First you put a dot *off stage* at left rear (see unit 1). You then connect a line to this dot and draw this line on the unit to show where you enter and the path that you travel on the stage during the eight bars.

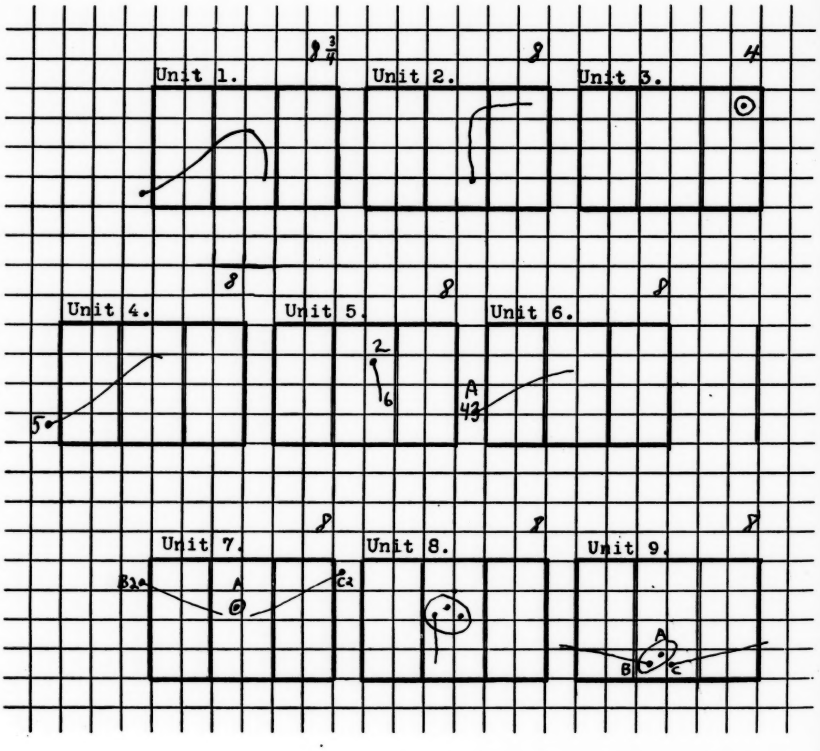
In the next eight bars you waltz to the front of the stage and then toward the right. To show this in the next unit (2), you put a dot in unit *2 at the same place where the line in unit 1 ended.* In this way you show that the second unit *continues* where the first one leaves off.

In the 3rd unit you stand on one place without moving for 4 bars. To show that the 3rd unit only has 4 bars you mark it with a four in the proper place, put the dot at the place where the line in unit 2 ended. There is no line attached to this dot and therefore no movement.

Let us now try a dance a little more complex. Let us say that the music starts *before* you enter the stage, plays for 4 bars and then you enter on the 5th bar, arriving at the center on the end of the eighth bar. You write an 8 at the usual place and then you put a 5 next to the dot to show that you do not start to move until the beginning of the fifth bar (see unit 4).

In the 5th unit which continues the 4th, you do not start to move until the beginning of the second bar and stop on the end of the 6th bar. A 2 is put

(*Continued on page* 24)



Dance Events Reviewed

THE CAT shows unseemly interest in the DUCK in "PETER AND THE WOLF". EUGENE LORING *as PETER,* NINA STROGANOVA *as CAT,* KAREN CONRAD *as DUCK*

by **ALBERTINA VITAK**

THE BALLET THEATRE, *Lewisohn Stadium, July* 15-16.

The second of the Ballet Theatre programs was comprised of *Carnival, Italian Suite, Swan Lake* and the company's prize possession *Jardin Aux Lilas*. Perhaps there could have been more contrast in the works which are all more or less in classical style. Yet most of it was ideal for this outdoor Stadium. Also there were several notable "first times" and other details of special interest for both the regular and "stadium variety" of balletomanes. These are discussed below tho not necessarily in order of their importance.

It was the *first* time in this country for the four dances from Anton Dolin's *Italian Suite,* to music by Cimarosa and with very attractive costumes by Nicholas De Molas. The dances were a gay and worthy addition to the repertoire, however short, and the entire work should certainly be utilized. They gave Nina Stroganova and Anton Dolin (both in *first* appearances at this Stadium) opportunity to exhibit their technical skill which they did with complete and pleasing authority. Miss Stroganova continues to gain increasing admiration for her technical strength, finish and precise style. Her *arabesques* and *développés* are high and fluid. Mr. Dolin is a grand showman first, last and always, almost at times to an extreme point. But he is also technically brilliant. He has already taken his place at the top. In movement he is certainly one of the lightest among the good male dancers—so light that, alas, he sometimes gets a bit lax and becomes careless about things like pointing his feet.

Miss Stroganova (for the *first* time in her career) and Mr. Dolin also danced the leading roles in *Swan Lake* (*first* time at this Stadium—and high time, too, as it is rich pictorially as well as musically). One of its most interesting features was Eugene Loring's *first* appearance in a purely classical role in the *pas de trois*. He made a very favorable impression with his personality and the general fleetness of his work and especially his twinkling beats. He was assisted by Karen Conrad and Alicia Alonso who rendered the several variations the best treatment ever seen to date. This *pas de trois* was omitted at the presentation of *Swan Lake* last winter on the premise that it interrupts the flow of the story. With this I thoroughly agree. Yet, since it provides a good opportunity for pure virtuosity, which is always welcomed by audiences, why can't it be performed separately as a divertissement just as *Blue Bird* is being done?

The ballet corps is already noted for its excellence and perfection, and again performed extremely well. A few lapses here and there were probably caused by some of the new members.

Antony Tudor's much lauded *Jardin Aux Lilas* (*first* time at this Stadium) suffered a little from too bright lighting, necessitated, no doubt, by the vastness of the place. But the expressive choreography with its deftly interwoven meetings and partings of the characters in the poignant story and the beautiful music still held their spell for me. Mr. Tudor was masterful in arranging the movement to this music and nothing short of inspired when, in building the climax, he had the dancers remain perfectly still and allowed a dramatic crescendo of the music to carry the moment. Annabelle Lyon (*first* time in the Bride-To-Be role) gave a performance of skill and feeling. Viola Essen was very good in this role last winter but Miss Lyon's interpretation and personality, tho less intense, are perhaps better in contrast to Karen Conrad who is perfect as the Woman in the Past, as are Mr. Tudor and Hugh Laing (both Stadium *first* timers) as the Man She-Must-Marry and The-Lover. Mr. Tudor has made a perfect work that is, I am certain, destined to last as long as ballet itself. He has besides, set himself a standard which he will probably find difficult to surpass, tho all of his known works do bear a stamp of individuality and great talent.

Carnival (revived under the personal direction of Fokine) was executed with spirit and gaiety and every part can be said to have been danced to the hilt. Lucia Chase was a charming Columbine, Leon Danielian and Eugene Loring alternated as Harlequin, Dimitri Romanoff, Karen Conrad and Annabelle Lyon danced other important parts with their usual skill. Antony Tudor mimed Pierrot with competence but actually he is not ideally suited to the part.

August 1-2

The third and last of the series was also the best, and brilliant fare for any audience, anywhere—and apparently too good for this large Stadium audience which was enthusiastic but not nearly enough so in the opinion of this reviewer. It was also rich in notable "first times," with the pure classicism of Act II of *Giselle* (*first* outdoor performance in the U. S.) well balanced by the humors of the delightful *Peter and the Wolf,* the pleasing *Italian Suite* and the strikingly colorful costumes and scene of the Spanish *Goya Pastoral* (world premiere). The latter had

(*Continued on page* 22)

Via The Grape Vine

by **VERITAS**

PITTMAN AND EVELYN, *a Swoboda exhibition tap and ballroom team doing their routines at the Ocean Forrest Hotel, Myrtle Beach, S. C.*
—Dung, Atlanta

LLOYD AND WILLIS recently returned from a successful South American tour. These youthful dance stylists found the latins very appreciative and most enthused over the American rhythms they offered.

●

BEN MARDEN'S Riviera is making it a habit to round out the entertainment with comedy dancers. It's a good idea particularly in these days of tragedy. Shea and Raymond are the latest of the comics to perform at the beautiful New Jersey club.

●

THE CHANDRA-KALY Dancers are also appearing at the above mentioned spot. The man with his two girl partners present colorful Central American numbers in a very different act.

●

GEORGE CHURCH, the ballet-tap dancer, is at the Chez Paree, Chicago. He is also in the new Al Jolson musical show, *Hold On To Your Hats* which is creating a small sensation with the citizens of the Windy City. ●

MARIO, of the Hurricane Club, New York, may well be proud of his current floor show—it is a honey! The Nathano Brothers are thorough acrobats, Maymo Holt is a darling in the hula, Florence and Alvarez add the sophistication with their ballroomology. The vocal end of the review is excellently taken care of by the very young Gloria Blake, a future opera star, we predict. The rotund Romo Vincent, as M.C., keeps every one smiling with his clever and well rendered material.

●

VALYA VALENTINOFF is dancing in the Sally Rand production atop the Hotel Park Central, New York. Valya does an eccentric impression of La Conga with an exotic brunette, known as Flowers.

●

THE PAULENS, an attractive team, were at Loew's State Theater, New York with Russ Morgan's band the week of July 18th. They danced the *Blue Danube Waltz* and encored with an exhibition version of the Rumba. ●

THE AMUSING Hartmans went to the Ross Fenton Farms, Asbury Park, New Jersey on August 2 for an indefinite stay.

FAY AND GORDON, winners of a contest sponsored by Veloz and Yolanda, opened at the Mark Hopkins Hotel, San Francisco.

●

THE ARROWHEAD INN, Saratoga Springs, is featuring Loper and Barratt, the musical comedy type dancers, in their show. ●

THE METRO - GOLDWYN - MAYER Studios awarded a movie contract to Sunnie O'Dea, a delightful dance personality, after seeing her routines at the Beverly Hills Country Club, Newport, Ky.

THE DUFFINS *famous Rag Doll Dance*
—Bloom, Chicago

THEODORE AND DENESHA who do magnificent tricks and have a variety of exhibition ballroom dances, are in their fifth week at the Chase Hotel, St. Louis, Mo.

●

PAUL DRAPER, the very serious tapster, is going into the Eddie Dowling show, *The Little Dog Laughed* in September.

●

GEORGES AND JALNA opened at New York's Loew's State Theater on August 1.

●

JUANITA RIOS, the dance instructress, returned August 5 from Porto Rico where she spent seven weeks studying the native dances of the fascinating island. Miss Rios plans to teach only this material upon resuming her classes at the Alberto Galo Studios. ●

"TIME AND TIDE wait for no man" is unfortunately true in the case of Eliseo Grenet, the Cuban Irving Berlin. It seems that Maestro Grenet failed to have his latest composition, the *Nanigo,* copyrighted immediately and so, someone stole the rhythm and had it copyrighted. Too bad, Maestro, next time attend to your splendid musical creations before the manuscript's ink is dry.

●

MARIO, formerly of Mario and Floria, introduced his new partner, Eileen O'Connor, at the Waldorf-Astoria Hotel, New York, the latter part of July. Floria attended the team's first night and tears were seen glistening on her lovely face. Evidently, she felt a little sad and missed the thrills of dancing in the spot-light. We want to wish you lots of happiness, Floria, in your new life—matrimony.

●

PANCHO AND DOLORESE started an exhibition ballroom engagement at the Roosevelt Hotel, New Orleans, La., on August 12.

●

ANOTHER TEAM has split—the Florios. The beautiful blonde Vivian is now with a Conga troup.

●

BERYL COOPER, who partnered Dario (of La Martinique) for awhile and then joined Bobby Gilbert in exhibition ballroom with patter, is learning solo material from Galo. This young lady should go places because of her ability and charming personality. Good luck, Beryl.

●

DEMARR and the petite Denise are doing wonders with their exhibition dances at the tiny, low-ceilinged Bal Tabarin Club, New York. Some night they will find themselves tripping the light fantastic on the floor above.

MISS VERA DOBITCHEFF, *member of the Ballet Caravan at World's Fair Ford exhibit "A Thousand Times Neigh"*

THE ZOO OPERA COMPANY in Cincinnati was fortunate in having Lillian Moore, solo dancer of the Metropolitan Opera Ballet, as guest artist, as she was called upon to re-arrange and complete choreography for several operas due to an unfortunate accident suffered by Blake Scott, the company's choreographer and premier danseur. Mr. Scott is now out of the hospital and well on the road to complete recovery.

●

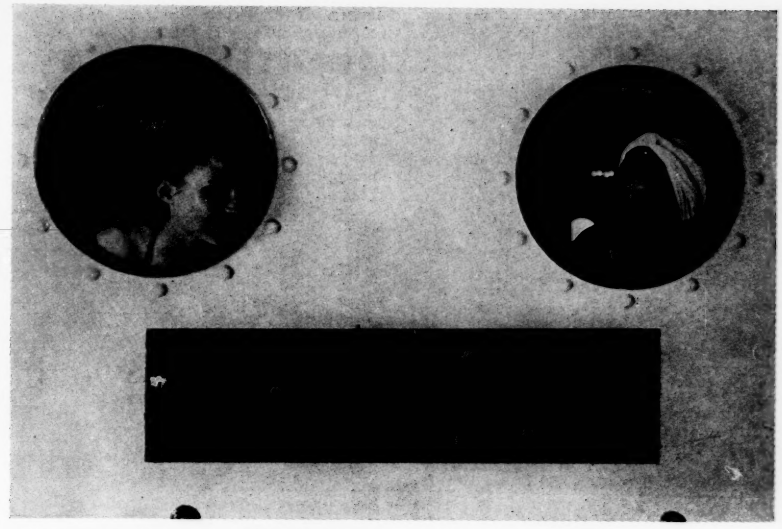
ANOTHER CAPACITY audience crowded the Marmein Outdoor Dance Theatre at Manomet, Mass., to witness the second of the series of four Friday evening dance pantomime programmes. A new work, *March Macabre,* based on the contemporary European conflict and executed by the entire company of nine, proved a striking and notably artistic accomplishment. The fourth and last concert of the series, given August 16, was a request programme. Miss Marmein's Dance Company also appeared at the Mayflower Inn August 13. Her fall concert season opens in Virginia in October.

●

A NEW TEAM, Don Begenau and Martha Shelby, gave several interesting exhibitions at the August Hop benefit dance at Adelphi College, Garden City, August 3. Miss Shelby is well known in musical comedy and variety theatres and Mr. Begenau is an exponent of the Donald Sawyer School and an instructor in the Adelphi College dance department. They are leaving for a South American tour the middle of August.

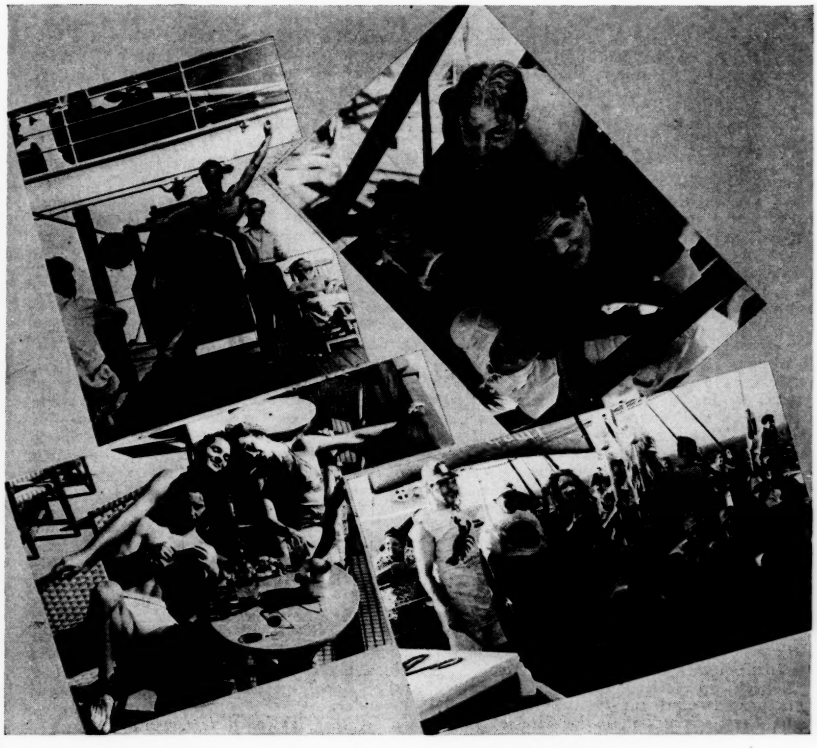
●

Huapala and the Ilima Islanders presented a program at the University of Pennsylvania in July. The concert was sponsored by the Department of Arts and Sciences of the University and was on its regular series. Included were dances and music of Hawaii. The audience and press were most enthusiastic.



Above: MILADA MLADOVA *and* TANIA FLOTAT, *peer from their cabins as the steamer bearing the Ballet Russe de Monte Carlo company back from South America nears New York.*

Below: *Members of the Ballet Russe on the trip to South America. Upper left is* ANDRE EGLEVSKY *ready for a dip in the ship's swimming pool; upper right is* JEANETTE LAURET *and* ROY MILTON (*on top*) *and* GEORGE ZORITCH *and* NICOLAS BERIOZOFF *aboard ship; lower left* KASIMIR KOVITCH, GEORGE ZORITCH *and* ALEXANDRA DANILOVA *having an aperitif at the Copacabana in Rio de Janeiro; crossing the equator* G. SEVASTIANOFF, SOL HUROK *and* MME. DELAROVA *taking their initiation.*



A. WOLKOWITZ has presented six hundred drawings (mostly studies of Isadora Duncan) to the collection of the Dance Archives of the Museum of Modern Art. Other contributions have been made to the Metropolitan Museum, Brooklyn Museum, Newark Museum (N. J.) and the 42nd Street Public Library.

●

THE KAMIN DANCE BOOKSHOP and Gallery is exhibiting a head of Nadja, the Oriental dancer, in terra cotta, by Smolin, the well known American sculptor recently returned from France.

●

THE GREENWOOD THEATRE, Mass., directed by Sally White Johnstone, presented Forrest Thornburg and members of his dance group in a large benefit performance for the American Red Cross July 27. The performance included three short ballets with a group of divertissements. The theatre, which was built for Little Theatre work, lent itself so admirably to dance production that the directors invited the Boston Repertory Ballet for an entire summer season next year with weekly productions. Arrangements have been completed for dormitory space and the company will begin rehearsals May 1 and performances July 1.

●

A DANCE RECITAL was presented by Louise Holdsworth Friday, August 9, at the McMillin Theatre, Columbia University.

●

FEATURED ATTRACTIONS of the August first performance of the Ballet Theatre at the Stadium were: Tilly Losch, just arrived from Europe, and Nana Ruth Gollner, now fully recovered from the foot injury which prevented her dancing as advertised at the opening of the winter season at the Center Theatre.

●

WORD COMES from the Australian Associated Press that Donald Friend, a young Australian artist who has exhibited in London, won Colonel de Basil's prize for setting and costume for a ballet with an Australian theme. His creation, entitled *Hold Up,* was based on a fictitious incident in the life of the Australian bushranger (outlaw), Ned Kelly, and deals with the kidnapping of a young bride whom the police and civilians rescue.

Danseur

THE STORY OF

MY DANCING DAYS

by JULIAN FRANCESCO

On the way to South America the company train was scheduled to pass through Buffalo about midnight for a fifteen-minute stop. During this short interval I would be able to see my mother again before departing for foreign lands. She would know that I was doing well, looking strong and healthy. That one last farewell meant much to both of us Telegrams went flying back and forth in happy anticipation of our reunion after many years of enforced separation.

When the train pulled out of the Chicago terminal every member of the company had their families there to bid them success and a safe return to the States. I watched them, happy in the thought that soon I would be seeing my own mother and she would wish me, too, success and a safe return. How would she look? Had the years changed her much?

All the tired troupe had retired to their Pullman berths when midnight finally came. The train was late. In response to my insistent questioning, the conductor assured me that they would stop at Buffalo.

"Buffalo!" he called out at last. My heart pounded with joy. The train came to a dead stop. I bounded out of the car to the station platform. I looked up and down. Only a solitary man came running down the platform toward the waiting train. Where could mother be? I became anxious, then alarmed.

With the passing of precious moments my excitement turned into fear. Within a few seconds now I should be carried off to South America without seeing her. We would be gone a long time—

"All aboard!" the conductor called. "All aboard!" His words reverberated through the hollow iron dome of the structure. If mother would only come, we still might have just a word together, just one quick look at one another . . .

When the train started to move I climbed reluctantly aboard. Somewhere within a mile or two—was my mother. She had never failed me before. Had she suddenly fallen ill? We had both looked forward so much to these few moments and they had passed; empty moments of waiting, and bitter disappointment for us both. I sat alone in the train. I wept. My spirit knew the depths of depression—the worst possible disappointment.

A man entered the car. He sat down in a seat nearby. After looking intently at me for awhile he spoke.

"Were you expecting someone to meet you?" he asked.

"My mother." I answered him.

"Yes,—I couldn't be wrong. She looked so much like you."

"What do you mean?" I said alarmed.

"The train was late," he explained, "so they switched it to another station at the last moment to save time. Your mother—it must have been she—was waiting for you on the platform at the other station. She had some flowers and some boxes under her arm. I could see that she was nervous. She kept walking up and down all the time she waited there. Because I had a ticket, the porter notified me of the change, but I guess no one told her about it."

Poor mother—we had been so anxious to meet again. The stranger tried to cheer me without success. The whole mistake seemed so unnecessary. I was still feeling badly about it when a little later the conductor handed me a telegram. It read:

"Guess I missed you son. Wish you every success on your trip—Mother."

A week later, after the Hippodrome engagement, we were herded aboard the ill-fated Vestris—a ship named after the famous dancer. It was Easter Sunday morning when the ship glided out of the New York harbor. After a sumptuous Easter dinner aboard, we all sauntered around or lolled about the decks during the afternoon. Our destination was three weeks away. We settled down to enjoy the thrill of our first ocean voyage.

When Easter twilight fell, we were approaching Cape Hatteras; a notorious spot for stormy weather. The wind increased; the ship began to tumble about. As the waves grew in size the old boat was rocking lustily. One by one the members of the company retreated below decks to their cabins. By nine o'clock, only Petri, a Hungarian, myself and the hardened sailors remained on deck. The waves began rolling over the ship.

"It's dangerous out here, son," one of the sailors called out to us as he rushed past, "All passengers inside. We're locking all doors."

Petri and I wanted to remain in the fresh salty air where we had half a chance to remain un-sick, but orders were orders. We went inside then to watch the great waves wash over the decks. What a storm!

Petri excused himself suddenly; dashed down the steps to his quarters. I remained alone for awhile, if not actually sick, at least not feeling well. I had been told to wrap a towel tightly about my middle as a preventative of sea-sickness. It seemed to be working fairly well. Tiring of watching the monotonous splash of waves against the porthole windows, I decided to get some sleep. I staggered down the rocking passageway, past the kitchen with its then nauseating odors and went into my cabin. I undressed, forgetting all about the towel. Petri was in the next cabin, evidently not enjoying the storm from the noises and groans he made. All loose articles in the room were sliding from side to side across the floor. I gave myself up in despair to the ultimate in sea-sickness.

When I awoke the next morning the Vestris was still on top of the endless sea, but the effects of the storm were plainly visible everywhere. The entire ship listed over to one side like a crippled thing. The cargo had shifted badly during the storm. I wondered if we would have to spend the next three weeks trying to get a foothold on the sharply inclined decks, but after a few days the sailors loaded the cargo back in place and the ship rode along again on an even keel.

None of us realized the grave danger we had passed until a few years later the same Vestris struck the same kind of storm in exactly the same spot off Cape Hatteras and the cargo shifted in the same way. The resulting tragedy, with its appalling loss of lives when the Vestris sank, shocked the entire world. It almost seems as though the ill-fated vessel was doomed to certain tragedy—a tragedy only delayed a few years by a miracle.

The following weeks aboard the Vestris were heavenly. The entire company practiced on the open upper decks every morning. A strange feeling to be doing *entrechats* when the floor drops away from you, or rises to meet you. One instant the dancer is light as a bird and the next instant seems to weigh as much as an elephant. We passed the afternoons swimming in a specially constructed canvas tank on the aft deck, playing games, reading or just plain gazing out into nothingness over the water. The evenings were indescribably gorgeous. Fragrant warm breezes from the distant tropical shores blew ripples across a silvery path to the moon. Not one of us escaped the romantic charm of these entrancing evenings. Some of the ballerinas strolled the decks arm-in-arm with the handsomest of the ship's officers under the chaperoning eyes of Mrs. Hagenow. Even the good old captain himself succumbed to their wit and liveliness, so that in no time at all we practically "owned" the ship.

All of us enjoyed the hilarious baptismal rites of Neptune and his court as we crossed the Equator. We watched the flying fish during the day and the curious phosphorescent gleam of the water in the wake of the ship at night. At last we had time to make friends among ourselves. My closest ones were Petri, Higgins and McDaniels among the boys, and Angela, June and Winnie among the girls. We managed to have the time of our lives. All of us were sensitive to the beauties of the calm seas, the clear blue tropical skies and the jolly spirit of good fellowship evidenced by everyone on board.

When we reached Barbados, a little tropical island in mid-ocean, the Vestris stopped several hours for refueling. This was our first glimpse of a Southern land. We were loaded into small boats and taken ashore for only a few hours. It was a very strange and beautiful country. Palm trees waved their graceful leaves over the little houses. The wharves were filled with natives of all hues busily vending trinkets and souvenirs to us "tourists." Girls and women flaunted old-fashioned white gingham dresses, others were dressed in native garb. Flowers bloomed everywhere. After weeks of seeing nothing but the blue of the ocean, this land looked as colorful to me as an artist's palette. We were hustled back to the ship when our time was up. We all felt that this was a land to be explored, with strange adventures awaiting the explorer.

Another week passed aboard the Vestris. One morning, before daylight, we were roused out of our berths and sent to the upper deck for passport and customs inspection before entering Brazil. The ship's engines had stopped. Everything was pitch black outside. Only a few feeble lights glimmered here and there in the distance. The approaching dawn soon began to reveal the magic city of Rio de Janeiro to our astonished vision. The perfect splendor and magnificence of this beautiful Brazilian harbor with its exotically colored panorama seemed to rise up out of the sea as we watched. Great green spreading palm trees were everywhere. Odd little homes and abodes abounded in light pastel shades; blues, pinks, yellows; some were rose-tinted, others apple-green and still others were lavender.

(*Continued next month*)

The Ballroom Observer

A Forum of the Social Dance
conducted by
THOMAS E. PARSON

That this is going to be a ballroom season was thoroughly proven by the attendance in the ballroom sessions at the DMA convention in Pittsburgh. Throughout the week classes were large and attention careful and enthusiastic.

Ballroom dances were frequently presented during the "stunt hour" or volunteer period and two of the novelties thus introduced are described on this page. *The Plymouth Rock* is a novelty fox trot which was introduced by Mrs. Ege who brought it direct from its originator, Horace Heidt, who has introduced it at the Edgewater Beach Hotel, Chicago, where he is now playing with his orchestra and who intends to include it in the picture *Pot of Gold* in which he and his orchestra will appear. The other, *The Pickle*, was created and introduced by Miss Jane Vella of Canonsburg, Pa., to music composed by her sister Angela. It was named in honor of the pickles for which Pittsburgh is famous.

A third novelty was created by Mrs. Edna Rothard Passapae of Glen Ridge, N. J., and is called Liberty Parade. Mrs. Passapae conceived the idea of setting a dance to a medley of patriotic airs which are becoming increasingly popular in the night spots. She introduced it at the annual banquet, dancing with President Thayer and then taught it to the members during the evening.

PLYMOUTH ROCK

Novelty Fox Trot

4/4 Rhythm

Music: *Plymouth Rock* by Basil Adlam.

The pictures are of Horace Heidt and one of the members of his orchestra, taken on the Beach Walk.

DESCRIPTION OF PLYMOUTH ROCK

The gentleman's part is described, the lady does counterpart.

I. HALF OPEN POSITION

	Measures
Place L heel fwd (ct 1-2), L toe bwd (ct 3-4)	1
Two-step fwd L	1
Place R heel fwd (ct 1-2), R toe bwd (ct 3-4)	1
Two-step fwd R	1
FACE PARTNER, join hands with arms extended swd, shoulder high; *"ROCK"* swd 4 times alternating	2
(*Description of a "ROCK"*: step swd L raising R leg swd and straight (ct 1); hop L (ct 2) *FACE PARTNER*, drop hands; gentleman takes lady's R hand in his raised L hand and he steps L, R on place while she makes a complete turn under his arm (ct 1-2-3-4)	1
Each slap own thighs with both hands, bending slightly fwd (ct 1-2), slap partner's hands raised high, straighten body (ct 3-4)	1
II. Repeat the above 8 measures	8
III. CLOSED POSITION Polka or two-step 8 times alternating, making a large circle	8
IV. Repeat the first 8 measures	8
	32

32 Measures — 1 Chorus

● ● ● ●

THE PICKLE

Originated and created by: Miss Jane Vella.

STEP 1

Gentleman part described—Closed Position

	Count	*Measures*
L toe for'd	1	
drop L heel	2	
R toe for'd	3	
drop R heel	4	1M
Touch L toe side left 3 times	1-2-3	
Leap on left foot in place	4	2M
Reverse first 2M	8	4M
Repeat first 2M	8	6M
BREAK		

Hands on shoulder
elbows outward
Face each other
—Position

YES	Lean to L side	1-2	
YES	Lean to R side	3-4	7M
it's	Lean to L side	1	
THE	Lean to R side	2	
PICK-	Lean to L side	3	
LE	Lean to R side	4	8M

Couple sings YES YES IT'S THE PICKLE.
This BREAK IS REPEATED IN ALL STEPS.

STEP 2

Closed Ballroom Position

	Count	*Measures*
L toe for'd	1	
drop L heel	2	
R toe for'd	3	
drop R heel	4	1M
Leap to L side on L foot	1	
cross R foot in back of L	2	
step L foot	3	
drop L heel	4	2M
Reverse first 2M	8	4M
Repeat first 2M	8	6M
BREAK		8M

STEP 3

Gent on L foot	1 & 2	
Ladies on R foot	3 & 4 5 & 6	
4 quick two steps	7 & 8	2M
Traveling around each other in small circle to R Hands on shoulder—elbows outward — boys R elbow touching girls R elbow. Face each other and do the Break	8 Cts.	4M
Repeat first 2M	8 Cts.	6M
Repeat Break	8 Cts.	8M

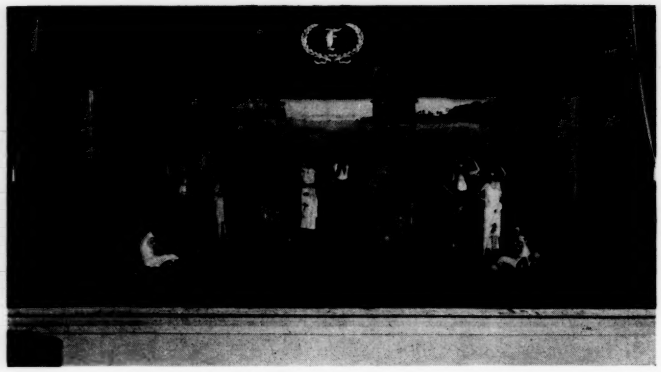
STEP 4

Outside Position L. 7 short gliding step traveling in small circle. On count of 8 reverse to outside position R	7 Cts. 8 Cts.	2M
First 2M	8 Cts.	4M
Reverse. Repeat first 2M	8 Cts.	6M
Face each other and do BREAK	8 Cts.	8M

REPEAT ENTIRE ROUTINE.

Stude

MISS ELLA BETH LAIRD, *who has her school of the dance in Tampa, Fla., is spending the summer in New York City studying with Vitale Fokine and Ernest Carlos.*



Tinikling (bamboo Dance) featuring: Bamboo players Margaret Tucker, Dorothy Smith, Iris Smith, Nellie Ruth Hardin. Standing Joyce Fannin, Marie Cutcliff, Peggy Blalock, Barbara Blankenhorn, Betty McCracken, Betty Margaret Woods and Elizabeth Dilworth, students of MILDRED ADAMS STUDIO OF DANCING, *Birmingham, Ala.*

• NEW YORK, N. Y.—The New York Society of Teachers of Dancing will hold its first meeting for the fall and winter season at the Hotel Astor, September 15. Roderick C. Grant of Yonkers, elected president at the May meeting to succeed Elsa Ruth Heilich of Elizabeth, will outline the policies of the Society for the forthcoming months. Dorothy Kaiser, who succeeds Yolan R. Szabo as chairman of the Program Committee has arranged for a showing of the work presented at the various summer conventions by those members of the Society who attended. Following the demonstration program the Forum will discuss ways in which the Society can extend its influence and increase its membership and will consider new trends of the dance field. Beginning in October, the meetings will be held on the second Sunday of each month.

•

Everything that LaMeri has undertaken in New York in the way of recitals and lectures has had a particular mark of knowledge and solidity that is really impressive. Two months ago the announcement reached this magazine that LaMeri and Ruth St. Denis had founded the School of Natya, a Center for the study of the Oriental dances and allied arts with special care to be given to Hindu dancing under the personal teaching of LaMeri. Since then, we have news that the School progresses and develops most satisfactorily and that many are the dancers (some very fine names among them) who take advantage of this rare opportunity. But this is not all; the School of Natya gives lecture-demonstrations every other Tuesday, and such lectures have proved to be of exceptional interest and importance.

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The twenty-fifth annual dinner given by the Chalif Normal School students was held in the Boyer Room of the Russian Tea Room and attracted more than 75 former graduates and guests. Students of the school appeared August 4 in a program of Greek, character and national dances presented for the benefit of the English War Relief Fund at the Bernstein estate in Armonk, N. Y., August 4.

•

The Maharams, Arthur and Joe, have just completed a six-week tour of the United States, visiting various dance centers, and they report an enthusiastic outlook for the fall.

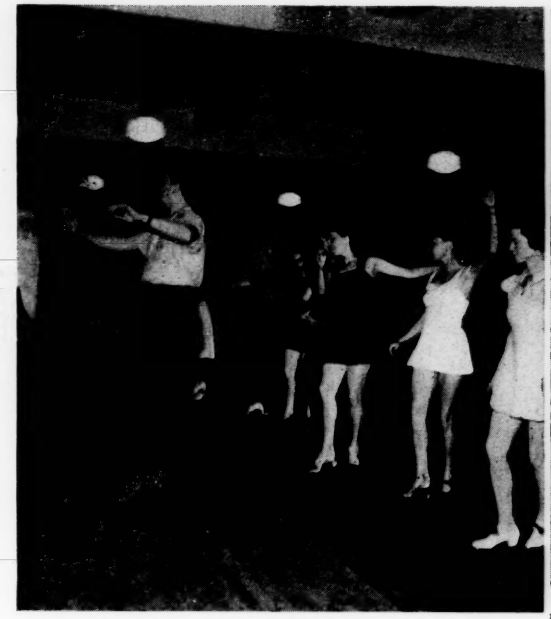
•

Pupils of the Novikoff Russian-American Ballet School were examined in Classical Theatrical Dancing, June 17-25. A graduation teacher diploma was awarded to Maria Mironova. Margaret Hall, Pauline Levy, Theresa Mathias and Agnes Kachadoorian received certificates. Mr. Novikoff has announced the new term will open in September. There will be a limited number of scholarships for children and adults.

Honor ★

Among this month's Honor Students are: 1. *Jerre Hunter, who danced a Russian Solo in the* 1940 *revue of the* PAULINE SCHOOL OF DANCE, *Nashville, Tenn.* 2. *Nancy Robinson, professional Student of the* CORTISSOZ DANCE GROUP, *Philadelphia, Pa.* 3. *"Happy" Ella Calhoun of Dedham, Mass. acrobatic student at the* LILLAFRANCES VILES SCHOOL OF DANCING, *Hyde Park, Mass.* 4. *Mary Ann Wanner, Vera Scottalini, Mary Alice Johnson and Bonnie Laird, receiving their scholarship awards at the annual recital from Miss Joan and Mr. Brooks of the* JOAN STUDIO OF DANCING, *Chester, Pa.* 5. *Kathleen Brennan, pupil of Florence Camera of the* FLORENTINE STUDIO OF THE DANCE, *Trenton, N. J.* 6. *Pattie Billings, 5 year old tap student of the* HASKELL-PETERSON DANCE STUDIO, *New Rochelle, N. Y.*

...nd Studio



ERNEST CARLOS, *New York City, teaching at his special Sunday course.*

Louis DuBois is an advanced tap and acrobatic pupil and made a big hit in the June Show of the MILLER SISTERS STUDIOS *of Maspeth and Elmhurst, L. I.*

Associated Fabrics has moved to larger quarters across the street from their old location and are entering the fall season with the same staff as in previous years.

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Open House at the Squares and Rounds will be held the second Thursday of September and October under the direction of Donald Moore Chambers.

• GLENDALE, N. Y.—Peggy Alexander, protege of Dorothy E. Kaiser is doing very nicely in Michael Todd's Streets of Paris at the New York World's Fair. Her eight Starlets are engaged at Nemersons Hotel for the entire summer.

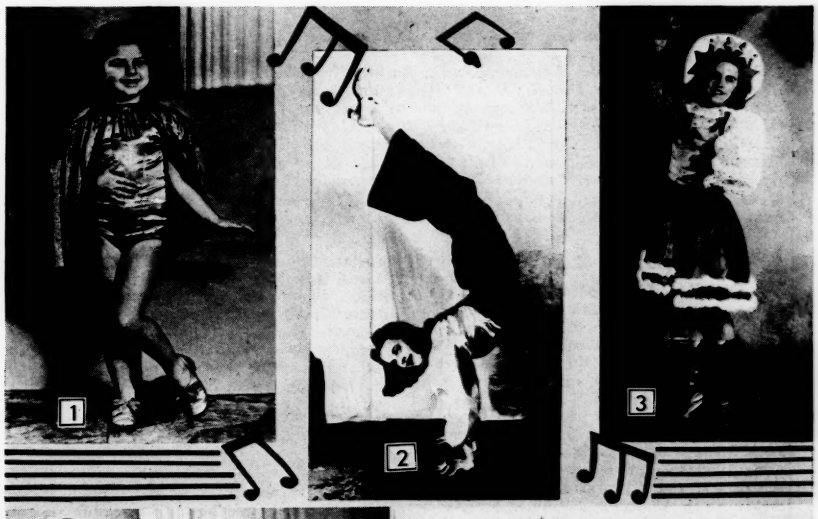
• BOSTON, Mass.—Miss Hazel Boone writes that the Convention Committee of the Boston Club, consisting of Harriet James, Christine MacAnnany, Kathryn Pope, Viola B. Hoye, Katharine Dickson, Myron Ryder, William Murphy (President), Anna M. Greene and Hazel Boone (Sec.-Treas.) under the chairmanship of Lillafrances Viles, have worked hard to make their Seventeenth Annual Convention a grand success. They have engaged an exceptionally fine Faculty consisting of: Mr. and Mrs. Tarasoff, Madame Butsova, Charles Weidman, Miriam Marmein, Sonia Serova, Johnnie Mattison, Bill Pillich, Jack Stanly, Benjamin Lovett, Alberto Galo, Evelyn Hubbell, Albert Butler, Don LeBlanc, Hazel Boone, Ruth Byrne, Russell Curry, Katharine Dickson, Christine MacAnnany, Myron Ryder and Doris Tower and have spared no expense in preparing a glorious four days of instruction, fun and gay get-together.

(*Continued on next page*)

★★ Roll

Among this month's Honor Students are:

1. *Connie Bode of the* ROWLEY-FELIX DANCE STUDIO, *Huntington, W. Va.* 2. *Dorothy Kiepple, 16 year old professional pupil of* DOROTHY E. KAISER *who is doing her clever acrobatic work at Nemersons in the Catskills this summer.* 3. *Helen Capwell Russian Toe dancer of the* LATHAM SCHOOL OF DANCE, *New London and Waterford, Conn.* 4. *Jeanne Marshall, well known Radio performer, student of* KATHRYN DUFFY, *Oklahoma City, Okla.* 5. *Colleen Jones, pupil of* MARJORIE JEANNE'S STUDIO, *Muncie, Ind., who presented an acrobatic number in "Rivoli Revels of* 1940."



★ ★ ★ Honor Roll ★ ★ ★

1. *Joyce Tolerton, Carol Ann Greenawalt, Ruth Claire Chelstrom, Beverly Smith, Elaine Cowan, Donna Jean Salchow in a ballet number from the* DOROTHY WEAVER SCHOOL OF DANCING, *Alliance, Ohio (photo-Dimit Bros.)* 2. *Mary Louise Study, Marilyn Krieghbaum, Joanna Fisher, Dora Mae Combes, pupils of the* KOLP SCHOOL OF DANCING, *Richmond, Ind., performing at an outdoor fete for the Indianapolis Symphony Society orchestra on the estate of Mr. and Mrs. Eugene Quigg, near Richmond, Ind.* 3. *Mary Louise Wolf, student of the* SCHRADER STUDIOS, *Charleston, W. Va.* 4. *Glenn Bogel, 8 year old tap pupil at the* DOROTHY BABIN DANCING SCHOOL, *New Orleans, La.* 5. *Ann Marie DeZazzo, Joyce Bailey, Joan Garmano, Bob—Jane Hart, who appeared in "Modernistic Moments" presented by* LARRY SIMONDS' MODERNISTIC STUDIOS *in Providence, R. I. (photo-Sully)* 6. *Roller Skating tap dancers of the* GLADYS BLISS SCHOOL OF DANCING, *Rochester, N. Y., featuring Jean Wilson, Shirley Wilson, Bette Collett, Barbette Searls, Ruth Wakely, Helen Schlafer and Shirley Blum.*

STUDENT & STUDIO

• HYDE PARK, Mass. — The Couples Club, a group of parents and grandparents at the Viles School, held their Second Annual Banquet at Pembroke Pines, July 15. Following the dinner, the party motored to Nantasket Beach for an evening of recreation and fun. Rita Moore Will and Rita Lelacheur are two of the senior students taking professional courses at the Studio this summer. Both are pleasing dancers at clubs and cabarets. Dolores and Dawn Carol Rice had a screen test recently and are to appear in a movie short. Charlotte Nilson is serving her second season as Councillor at the Mast Cove Camp conducted by Prof. and Mrs. Stanwood Cobb. Miss Viles taught dancing at this camp for several seasons and one of her trained students has served in the capacity ever since her program has kept her too busy to do so.

• ARLINGTON HEIGHTS, Mass.—Russell Curry, talented young artist and teacher, was honored in being asked by the Columbia Broadcasting Company to give his lecture on ballroom dancing before a group of associate Columbia artists and lecturers at the Hotel New Weston, New York City. Among those who found his lecture interesting and entertaining were: Sarita, Elmer Davis, Lincoln Wells, Dr. Fall, Nils Welsh, Dr. Armitage and Prof. Quiz. Mr. Curry's mother and associate teacher in the Curry School of Dancing assisted in some of the demonstrations.

• PHILADELPHIA, Pa.—Classes at the Cortissoz School this summer have had excellent attendance and normal school students have traveled from as far south as Georgia to attend. The Spanish and Ballet Groups who have been working during the summer, are taking a vacation for the month of August.

• CHICAGO, Ill.—The Kling's Theatrical Shoe Co. is featuring a new credit plan whereby dance pupils may buy toe and tap shoes on an easy payment budget. They feel this credit plan will not only allow pupils to wear proper dance footwear, but will be a service to teachers.

• BEAUMONT, Texas. — The Sproule School of Dancing presented a Red Cross benefit show on June 12 and 13.

CALIFORNIA
By **Dorothi Bock Pierre**

On June 21, 22, and 23, Edith Jane presented a Musical Nonsensica titled *Jack Climbs The Beanstalk,* music by A. B. Sloane, original Lyrics by R. A. Barnet. The book and revised and additional lyrics were by Edith Jane.

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The Rainbow Studios presented their annual production entitled *Turquoise* at the Assistance League Theatre on July 1. The story revolved around the aspirations, trials, tribulations and amusing incidents of the typical Hollywood motion picture studio, presenting the characters indigenous to the locale.

Choreography for the many dance numbers was by Tom Montez with Madelyn Buffington as ballet assistant. In the second act Madelyn Buffington and Jimmy Thompson as soloists appeared in a *Bolero.*

•

Ray Jennings, a gifted young boy dancer, student of Maurice Kosloff, made a big hit when he danced at the Rodeo in Sun Valley recently.

D.M.A. CONVENTION

(*Continued from page* 10)

unions and the press, and that it also be published in THE AMERICAN DANCER.

(*Signed*)

Peter Villere, Anna M. Greene, Virginia Self, John Dugan.

A third resolution which will be of general interest to the profession calls upon the members of the Dancing Masters of America to volunteer scholarships to refugee children from any foreign country. While this resolution was not intended to make it incumbent upon any member to offer such scholarships, it was expected that all members will support it in practice. The text is as follows:

BE IT RESOLVED that the membership of the Dancing Masters of America and Affiliated Clubs extend scholarships to all evacuated children from foreign lands who are now in temporary residence in the United States and Canada for the duration of the war.

BE IT FURTHER RESOLVED that the Dancing Masters of America whose purpose is to uphold the standards of the dancing profession—take this action as an organized group to promote the education of these evacuated children whose opportunity for continued study has been cut off by their present plight.

BE IT FURTHER RESOLVED that a notice of this resolution be sent all members of the Dancing Masters of America and Affiliated Clubs.

(*Signed*)

Leo T. Kehl, Leroy H. Thayer, Anna M. Greene, Peter Villere.

Discussion of the 1941 Convention city resulted in unanimous support for New York. Those sponsoring Detroit, Toronto and Memphis withdrew their entries in the face of the general belief that the best interests of the association and its members would be served by holding next year's conclave in the dance center of the world.

The annual report of his activities by President Leroy H. Thayer was received with a great show of enthusiasm and appreciation by the members who demonstrated their approval of his energetic and diplomatic conduct of office by nominating him unanimously and acclaiming it with a rising vote and thunderous applause.

Secretary-Treasurer Walter U. Soby who last year had announced his intention to retire, was prevailed upon to consider office for another year and, although he urged the nomination of "at least three or four others" his nomination was unanimous. Details of the election of officers will be found on the opposite page.

The Convention closed on Friday night with a banquet and ball. Entertainment was provided through the courtesy of Alberto Galo, who presented one of his teams, currently appearing at Pittsburgh's Nixon Cafe, Garon and Bennett and Prince Mendez, ventriloquist (whose stooges for the week had frequently been Jack Frost and Johnnie Plaza.) One of the features of the evening was the introduction of the Liberty Parade, a new ballroom dance to patriotic music created by Mrs. Edna Passapae and demonstrated by Mrs. Passapae with President Thayer as her partner.

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DANCE EVENTS REVIEWED

(*Continued from page* 13)

choreography by Antony Tudor, music by Granados, and a libretto by Nicholas De Molas (the above mentioned gorgeous costumes and décor also by Mr. DeMolas, were those designed for *Goyescas* last winter). Mr. Tudor's choreography is not authentic Spanish but achieves an impression of the style. It has clarity of design and is not overcomplicated with too much movement and the effectiveness of a pause is very well utilized several times. Mr. Tudor also understands the importance of focusing attention on one bit of action at a time, such as the silly fluttering gestures of the foolish Marchesa (as portrayed so cleverly with finish and great eloquence by Lucia Chase) or the Young Man (handsome Hugh Laing, who mimed the role excellently and much better than he danced it) as he falls in love with the pretty but poor peasant maiden (Tilly Losch in her *first* appearance with this company). The rather slim but amusing story is always understandable (which is a help) and the dancers all executed the steps with style and effectiveness, yet the Ballet is not strong. It is at points even slow moving and cannot really be included among Mr. Tudor's best. Miss Losch's role is not constituted of much actual dancing. Her sensuous grace and poise were duly noted but one expects more from such a well known featured dancer.

The Ballet Theatre Company must have a permanent delegation out to meet all boats and planes with its dancers arriving from far and wide, as on this occasion Miss Losch from England and Nana Gollner from California. The latter perhaps aroused more anticipatory interest because she had not yet been seen by New York balletomanes who were almost tantalized with curiosity last winter by repeated announcements of her appearance none of which ever materialized due to an ankle injury. When at long last she actually stood before the audience she was glamorous, beautiful and, as far as could be judged, technically well enough equipped but somehow not at all moving in this tragic dramatic role. Also she lacked a consistent purity of classic line that is an essential in dancing *Giselle*. At one moment it was there only to be replaced by a mixed flowing style the next. Still an absolute estimate cannot be made with all fairness from a Stadium debut.

Anton Dolin's facile dancing as Count Albrecht was one of the real high spots of the evening. But, I wonder if he could be persuaded to eliminate just *one* of his highly dramatic falls to the floor? Two would be generous enough and much more convincing —three times is just too much and verges on the melodramatic.

Nina Stroganova was excellent as the Queen of the Willis. The two leading Willis were danced by Norah Kaye and a very promising dancer, Alicia Alonso, both of whom will well warrant watching.

The epilogue of *Peter and the Wolf*, by Adolph Bolm, was omitted this time which much improved effect. However, the finish of the Ballet will benefit by restaging as it is still not decisive enough. Annabelle Lyon was programmed for the Bird but again Norah Kaye danced the role with real brilliance and her almost phenomenal strength.

Nina Stroganova and Anton Dolin danced the *Italian Suite* on August 1 which again won favor. And on August 2, Karen Conrad with Mr. Dolin danced the well known

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Blue Bird pas de deux which, unfortunately, I did not see.

Lest some of this detailed criticism be mistaken for criticism of the Ballet Theatre as a whole I hasten to repeat—this is a first rate company for which we can be grateful and proud and more and more power to them!

Names not included in the foregoing but none the less deserving of praise and mention are: Leon Danielian, David Nillo, Donald Saddler, Orest Sergievsky, Fernando Alonso, John Kriza and Tania Doukoudovska, Miriam Golden, Maria Karniloff and Kirsten Valbor.

CALIFORNIA
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PASADENA "POPS" CONCERT, *Brookside Park, June* 23.

The first Pops concert by the Pasadena Civic Orchestra in an outdoor setting was held as a benefit for the orchestra fund, and presented beside the orchestra, two singers and a group of dancers from the Pasadena Civic Ballet led by Kurt Metze, who has recently been named artistic director of the ballet, and Helen Shipley.

They danced the *Polka* from the *Bartered Bride,* and closed the concert with the *Beautiful Blue Danube.* Both numbers were very well received and were repeated by demand.

It is well to note that there is a growing interest in the civic ballets. The formation of this one in Pasadena is further proof of the trend and its progress will be watched with great interest.

•

BROADBENT BALLET. *Hollywood Woman's Club Concert Hall, July* 10.

Appearing as the first of three dance concerts for the benefit of the American Red Cross, Ada Broadbent's Ballet appeared in a light summer program before a well-filled and appreciative house.

Opening with *Ecole de Danse* in which they appeared earlier this season with great success in the Civic Light Opera presentation of *The Red Mill,* the first half of the program presented a Mazurka; Czardas; *Waltz of the Flowers* in long tutus; and a short story ballet; as well as two authentic, serious Hindu numbers which were interestingly explained and danced by David Tihmar, with his usual sincerity. Miss Broadbent appeared briefly as the Princess in the *Legend of the Mill.*

The second half opened with *Family Album,* introducing numbers with such nostalgic titles as: *Floradora Memories; Belle of New York; Singing Teacher and Pupil; Mama's Darling;* and the *Cake Walk.* This group of numbers was well conceived, excellently costumed and danced with fine spirit and gave Jacqueline Payton as the singing pupil, and Judy Black as Mama's Darling, opportunity to display a really fine feeling for comedy.

This group was followed by the familiar *French Can-Can,* danced in this instance with more verve and sprightliness than usual, and by prettier girls in fresher and more attractive costumes. This, as well as the closing number, *Gold and Silver Ballet,* in which Miss Broadbent again danced with effortless grace, were from the *Merry Widow* as presented by the Civic Light Opera Company.

Miss Broadbent and David Tihmar danced the popular *Alice Blue Gown Waltz* from *Irene,* in which both appeared to great advantage, dancing with the smooth, continuously-flowing lines of the romantic waltz.

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WRITE YOUR DANCES

(*Continued from page* 12)

next to the dot, to show when you start, and a 6 is put at the end of the line to show when you stop moving. Since there are 8 bars in this unit you now stand still for 2 bars until the full 8 bars are counted.

Let us now try a problem with 3 dancers at the same time. (unit 6) The first dancer, called A, enters on the 3rd beat of the 4th bar. Let us count out his entrance.

1 23, *2* 23, *3* 23, *4* 2(3 enter). This entrance is shown by putting the 4 next to the dot to show that he enters on the 4th bar. We then add a 3, written *on* the dot to show that he enters on the 3rd beat of the 4th bar.

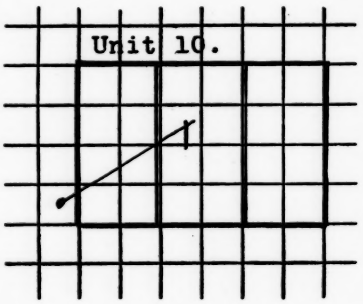
Dancers B and C enter in unit 7, at the beginning of the second bar and waltz toward A who stands still. (The circle around the dot makes it easier to locate).

In the next unit (unit 8) all three dancers waltz toward the back. Instead of drawing lines for all three dancers, you need only draw a circle around the three dots to show that they are now one *group*. Now, you draw the line for only *one* dot and since the other two are in the same circle, they must follow the same line.

In unit 9, A and B waltz off left, while C waltzes off right. A circle around A and B shows that they have become one group and are therefore to do exactly the same thing. Therefore they move off together following the single line. C, who is outside the circle follows his own line to the right.

In writing for larger groups you simply add more dots. By encircling a certain number of dots you divide them into smaller groups and clearly show their movement with only one line for each group. This economy of writing makes the stage unit very clear and easy to read.

The directions in which a dancer is facing can be shown by adding a little line crossing the regular line. In unit 10, for example, the little line points toward the rear and means that the dancer is facing rear. If there is no little line, the dancer is understood to be facing the same direction as the moving line.



With a little practice you can easily learn to write dances. You will find that not only is it possible to compose dances on paper, but that you can compose more interesting and complicated dances on paper than you can *during rehearsals* when the dancers are impatiently waiting for you to tell them what you want to do.

By making several copies of your composition, you can distribute them among the dancers and you will find that they will soon learn to read it off and to do it the very first time with little trouble. This system can be a big time and money saver in rehearsals. It was successfully tested by dancers at the University of California at Los Angeles.

. . . . AND THEY SAID

(*Continued from page* 8)

one moved more freely than the other and obtained that movement effortlessly, this couple would be my choice. I dislike mincing steps in first class dancing. I like *life*.

Rhythm is important, but I think most dancers who obtain first class standard have a sense of rhythm. Fiddling matters of technique mean little to me compared with the points mentioned above.

8. *Hobbies.*

A. Outdoor—Golf. Indoor—Billiards and Table Tennis.

P. Outdoor—Golf. Indoor—Film fan.

9. *Favorite dance.*

When demonstrating—the Quickstep. It has life and movement and permits of expression in its varied "tricks." If dancing for pleasure??? The Slow Foxtrot.

10. *Interested in other forms of dancing?*

A. Only Tap—and I hate being so bad.

P. Yes—all forms.

11. *Have you studied other forms of dancing?*

A. No.

P. Yes. Have passed examinations in Operatic, Greek, Ballet, Folk dancing, and also studied Stage and Tap.

12. *Do you teach more class or private?*

Both. We have a large connection which includes both types of teaching. Class teaching is extremely interesting but first class results in ballroom dancing are only possible with private tuition. Class tuition is most profitable for the majority of teachers, but our business is spread over the above two forms plus a very large business in students and teachers from the provinces and foreign countries. We have teachers from all European countries and South Africa, Australia, Japan, India, etc. visiting the studio.

13. *Have you had musical training!*

A. No. P. Yes. (But you would never think it if you heard her sing!)

14. *Do you like Children's Classes!*

Not very much experience of them. Our Children's work is specialized, and is done with private lessons for competition and medal dancing. Pupils from here have won British Juvenile Championship and have also won the Imperial Society's "Blue Ribband" for last 3 years.

15. *What is your greatest obstacle?*

A. Hitler! Had just built up a world wide Monthly Letter Service with members in about 40 countries, and now one ruthless fool has ruined a big part of it. Seriously, I cannot think of any great obstacle—we have had little to complain about in the past few years. My own biggest obstacle when young was my keenness—and my inability to realize that every pupil did not wish to become a Champion. Common sense comes with age!

P. Inability to go to bed and a greater inability to get up.

16. *What is your ambition?*

To make a grand tour of practically every country in the world — starting through Europe and on to South Africa, India, Malay states, Australia, New Zealand and America,—demonstrating and teaching and (most important) leaving a few weeks in each country to have a holiday. Through the Letter Service I feel I know teachers in all parts of the world and it would be grand to make personal contact with them. The idea is not impossible—but it means that one's business in London must be put on a good footing before leaving and one would have to face the possibility of the loss of much of one's business on returning. Although I am sure it would have been a commercial proposition I am afraid the idea has received a serious set-back owing to the operations of the obstacle referred to in 15.